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BAYARD TAYLOR'S ADAPTATION OF SCHILLER'S
DON CARLOS

Schiller's *Don Carlos* first appeared in completed form in Leipzig in 1787; it contained 6282 lines. The version of 1801 had cut this number down to 5448. The version of 1805, the basis of later reprints, reduced the number to 5370.

It is difficult to determine the number of English translations of Schiller's drama, because it is difficult to draw the line between translations and adaptations. One thing is certain: Schiller's *Don Carlos* was accessible to English readers within the first ten years after its appearance in Germany. The *Biographica Dramatica* refers to a translation of the year 1795; this translation is, however, of extremely doubtful authenticity, for apparently not a trace of its existence can be discovered. The year 1798 saw the publication of two translations of *Don Carlos*—one usually attributed to G. H. Noehden and J. Stoddart, the other usually attributed to a certain Symonds. Both books were published in London. During the nineteenth century numerous other translations appeared—B. Thompson, London, 1801; G. H. Calvert, Baltimore, 1834 (the first translation of a Schiller drama by an American); J. W. Bruce, Mannheim, 1837; J. Towler, Karlsruhe, 1843; C. H. Cottrell, London, 1843; R. D. Boylan, London, 1847 (the best of the *Don Carlos* translations); T. S. Egan, London, 1867; A. Wood, Edinburgh, 1873.

Counting only those versions which may be classed unmistakably as translations rather than as adaptations, we can see that Schiller's *Don Carlos* was translated into English more often than any other drama of Schiller's except *Wilhelm Tell*. The adaptations also are of interest. The first seems to have been that by William Dunlap for a performance of the drama at the Park Theatre in New York on May 6, 1799; this is the only time that Schiller's *Don Carlos* was performed in English, either in England or America, between the publication of the drama in 1787 and the performances by Richard Mansfield in the autumn of 1905. A second adaptation for the English stage was that by Simon Sabba, published at Paris in 1821; I can find no record that the adaptation was ever put on the stage. A third adaptation (usually classed as a translation) was published anonymously

in London in 1822; the author states in his preface that he had to retrench one-half of the original, leave out the underplot, make many changes, and compose an entirely new catastrophe. The fourth adaptation is that made by Bayard Taylor at the suggestion of the actor Lawrence Barrett; Taylor completed his work in 1877, but it has never been published or performed on the stage. The fifth adaptation is that used by Richard Mansfield for his performance of Schiller's play during the season 1905-1906; it is based on R. D. Boylan's translation.

It has been my good fortune to be allowed to examine Bayard Taylor's manuscript adaptation of Schiller's *Don Carlos*. The following facts in connection with the manuscript may be of interest.

In looking through magazines and newspapers for *Don Carlos* titles, I noticed once or twice references to a *Don Carlos* by Bayard Taylor. A careful examination of the biographies of Taylor, however, threw no light on the subject. Finally I was referred by the late Professor James Morgan Hart of Cornell University to Mrs. Bayard Taylor's book (*On Two Continents, Memories of Half a Century*, by Marie Hansen Taylor, with the coöperation of Lilian Bayard Taylor Kiliani, New York, 1905). On pages 271, 272 of that book the following passage appears: "Concentration of thought had always been one of his [Taylor's] eminent characteristics, of which he reaped the benefits at the present time, when he undertook, in addition to the many and varied tasks with which he was burdened, to translate Schiller's *Don Carlos* and adapt it to the American stage. The suggestion came from Lawrence Barrett, who believed himself peculiarly fitted to impersonate the hero, and succeeded in persuading Taylor to furnish the English version of the tragedy. Thus the few leisure hours that were at his disposal must be devoted to the accomplishment of this great task. The poetic character and the sublimity of the subject, however, excited his interest to such a degree that he scarcely noticed the strain on his intellectual faculties. It was an easy task, moreover, for the translator of *Faust* to render Schiller's smooth iambic verse into his native tongue—he even enjoyed doing so. Only the circumstance that he was required to shorten the idealistic work of the German poet and to adapt it to the stage representation in such a fashion as the actor wished, was an irksome condition which caused him considerable difficulty. Many were the deliberations we held with

German friends upon the knotty points before Taylor was able to steer safely to port, avoiding both Scylla and Charybdis."

At Professor Hart's suggestion I wrote to Mrs. Taylor. I shall quote from her letters those passages that contain information about the *Don Carlos* adaptation. The first letter, dated New York, July 22, 1911, contained the following paragraph: "Thank you for the interest you take in my husband's translation of *Don Carlos*. Unfortunately the MS of it (I have the original) does not belong to me, but to the heirs of L. Barrett, who I have found take no interest in its practical use. I had made efforts during Mrs. B's lifetime to induce her to try and get some first-class actor interested in the translation for producing it on the stage. But it was in vain. Then, after her death, I got the permission of the heirs to have the manuscript printed and published, hoping that by so doing it would find its way to the stage. The publishers, to whom I sent the MS returned it. So, I have given it up to try and put it to some use."

From a letter of July 28, 1911: "*Don Carlos*, as you will have seen in my book, was translated for performance on the stage, and at Mr. Barrett's request some scenes were transposed and others curtailed."

From a letter dated Kennett Square, Chester County, Pa., Aug. 17, 1911: "I wish to say that you have, of course, my permission to mention Mr. Taylor's *Don Carlos* in your edition, and that I will with pleasure show you the MS of *Don Carlos* when you call on me after November."

New York, Jan. 14, 1912: "Did I not tell you that Mr. Taylor's translation of *Don Carlos* was a stage adaptation? I had not looked at it myself for many years, but have examined it lately. The result was that I found the translation, as it is now, not fit to be made public. There is, as Mr. Barrett demanded, such a transposition of scenes and intermingling even of the acts, not to speak of the condensing of the text in various places, that the translation is only fit for dramatic representation."

On April 29, 1912, Mrs. Taylor generously offered to send her husband's manuscript to Cambridge—an offer which I gladly accepted. About the middle of May 1912, the manuscript arrived in Cambridge and was placed for safe-keeping in the Treasure Room of the Harvard Library where it remained until the following December. During those six months I had frequent

opportunities to examine the manuscript. The present article is printed with the permission of Mrs. Taylor and of her daughter, Mrs. Kiliani.

With Bayard Taylor's Manuscript adaptation of Schiller's *Don Carlos* there came also Lawrence Barrett's outline (in his own handwriting) giving his ideas of how Schiller's play was to be adapted to the American stage—two large foolscap sheets (7¾ in. by 12½ in.) written on both sides and a small sheet (5 in. by 8 in.) with only a few lines written on it.

As Taylor followed closely Barrett's suggestions, I give the actor's outline in full.

SYNOPSIS—DON CARLOS

The whole of Act first to take place in the Royal Gardens of Aranjuez. The play to open with a dialogue between Alva and Domingo which betrays the story of Carlos's early betrothal to Elizabeth and the subsequent rupture of the same, and marriage with the king. Their suspicions of his treason to the king and their hostility generally are in this dialogue displayed. They are interrupted by the entrance of the Queen and Court and they retire. Then the scene goes forward as in original from entrance of royal party—deferring interview between Carlos and Posa until later on. The scene between the Queen, Mondecar and Eboli continued until the talk about the child which gives a reason for the retirement of the party into Pavilion. Here enters Carlos meeting Domingo or in his company. Then enter Carlos to Posa—till the end of their interview which breaks off at the approach of the court. Carlos is placed in retreat by Posa. Olivarez—the court usher enters. A few words between him and Posa who requests an interview with the Queen at which the Royal party returns. Olivarez presents Posa to her Majesty. Then the scene as in the text. Then Carlos and the Queen. The interruption by the King's entrance. The Prince and Posa secrete themselves in Arbor. Then scene as in original only shortened very much and action hurried to close Act. At exit of King, Carlos and Posa return and in a few strong speeches—very brief—the Prince devotes himself to the cause of Flanders and the Act closes.

Act Second

Scene First. Audience chamber. Act opens as in text—only dialogues closer—and some of the patriotic speeches of Posa's be ended with the appeal of Carlos to his father, showing him not only a lover but a Patriot and a possible military hero. At the exit of King, Carlos returns with page in same scene. The dialogue with page and quarrel with Alva here take place. The Queen enters, separates them, then retires after speaking a line to allay Alva's suspicions excited by what has just transpired. Then enter to Alva Domingo who finds Alva amazed and overjoyed at what he has discovered. Go to the dialogue now which is printed in text *after* the scene of Carlos with Eboli (between Domingo and Alva). Find material there for the scene here spoken of. Let it be understood in this dialogue that Eboli is their creature and will

work in their interests, but that she loves the prince and still holds back from conspiracy against him. Represent them as awaiting her signal of coöperation. Bring in the plan, as if already formed, to open the Queen's cabinet and abstract the letters and jewels. Then let the scene close as in suspense awaiting the consent of Eboli to join them, and their determination to crush the Prince even by the ruin of the Queen's honor. They are ignorant of the coming interview between Carlos and Eboli.

Scene Second. Apartment of the Princess. Moonlight effect at back of scene. The scene as in text between Carlos and Eboli. But open with a silloquy betraying her love for the Prince, and her hope that his acceptance will save her from joining Alva and Domingo in their conspiracy. She speaks of the Queen's stolen letter as if already in her possession, which she will not give up to Alva in case her suit with Carlos prospers. She has no suspicion of his love for the Queen yet and wishes to avoid the embraces of the King. At the exit of Carlos Eboli in rage exclaims that she is lost but he shall share her ruin. Then enter Alva and Domingo and in a few hurried lines she gives her adhesion to their cause and the letters of the Queen. Thus the act ends (somewhere in the act the audience will be made to know of the postal espionage and of Posa's plan to evade it by sending letters through Germany).

Act Third

In one scene which is the King's cabinet. Scene opens as in the text. At the end of speech in which the King resolves to see Posa let him retire to robe himself. Scene with nobles as in original. They exit. Then enter Posa. His scene with the King very much shortened only giving so much as is necessary for the plot. The King goes off after announcing to Lerma and the Court the promotion of Posa. Then enter the Queen. Go to the dialogue which occurs in the fourth act of the text where Posa tells her his reason for taking office. She commends and goes out with him. Then to the scene between Lerma and Carlos who enter together. This also is in Act 4 of text, following exit of Posa and the Queen. Then return Posa at exit of Lerma. The audience are now acquainted with Posa's plans clearly. Carlos in doubt and the act ends with warm speech of Carlos embracing Posa.

Act Fourth

Begin with King looking at picture and so on through scene with Queen as in text. Then on through the scene with Posa. Keep audience in mind that Posa is working for Carlos. King exits with Posa at lines about "bringing back slumber to sleepless pillow." Then follows same scene at exit of King the scene of Carlos and Lerma. This scene written up strongly for Carlos embracing at first indignant denial of Posa: treason, in powerful and dramatic speeches, then as strongly denunciatory when convinced of his friend's treachery. He runs off to find Eboli in a transport of fear for the Queen. Then enter Alva, Queen and Domingo as in text. They leave the Queen alone. Now introduce here the scene in which Eboli declares herself the mistress of the King. The Queen leaves her in disgust. Carlos rushes wildly in. Then his interview with Eboli which should be strengthened greatly—he half mad, raving about treachery and his love, with accusation of the King—all very powerful. At the

height of his passion fill the stage with grantees and Posa in the centre arresting Carlos. A great speech for Carlos denouncing Posa. At the end dashes down his sword with powerful line to end the act.

Act Fifth

A Prison. Open the scene between Carlos and Posa with stronger language of accusation on the part of Carlos than the text gives. Make Posa's explanation short and very pointed making the reconciliation more effective. End the scene as in the text with Lerma and Carlos only with more rapidity of movement.

Scene Second. A chamber. Begin with King's entrance at the words "Restore me back the dead" and while retaining all that belongs to the plot as in text add also the revelation of Alva to Feria in the previous scene of original, only it is told to King not Feria. Then end scene with "I fain would have a word with this same ghost" (as in my text).

Scene Third. (cut out Inquisitor.) Between Queen and Carlos, greatly strengthened, full of passion and despairing love on both sides, with renunciation at last and patriotic declaration. Arrest of Carlos by King. Stage filled with grantees.

END

The foregoing synopsis shows how Barrett proposed to make Schiller's *Don Carlos* an actable play. Certain dramatic motives are to be more strongly emphasized—the suspicion cherished by Alba and Domingo against Carlos, the power of Alba and Domingo over Eboli, Eboli's love for Carlos, Carlos's love for the Queen, Carlos's denunciation of Posa when the latter is suspected of treachery. Dialogues are in most cases to be shortened; the language is to be made stronger. The audience is to be reminded continually that Posa is working for Carlos. The scene with the Inquisitor is to be omitted. In other words, the plot is to be simplified as much as possible. *Don Carlos* is to be a play, not a dramatic poem.

Lawrence Barrett, in making his synopsis, had before him R. D. Boylan's translation of Schiller's *Don Carlos*. This is shown by the three quotations that he makes—"Bringing back slumber to sleepless pillow" (end of Act IV, Scene 12), "Restore me back the dead" (beginning of Act V, Scene 9), "I fain would have a word with this same ghost" (end of Act V, Scene 9). Of interest it is to note that twenty-eight years later, when Richard Mansfield decided to play *Don Carlos*, he, too, followed Boylan's translation.

Baylard Taylor's manuscript adaptation of *Don Carlos* comprises 125 unruled sheets in Taylor's own handwriting. The last sheet is signed "Bayard Taylor, Jan. 14, 1878, New York."

It will be remembered that in 1878 Taylor was appointed minister to Germany; he died in Berlin on December 19th, 1878. His adaptation of *Don Carlos*, therefore, was practically his last extensive piece of literary work.

The difficulties of presenting in an article of limited scope an adequate summary of Taylor's adaptation must be apparent. My plan will be as follows: first, to show what scenes in Schiller's *Carlos* correspond to the scenes in Taylor, also to show in what way Taylor has cut down the length of the original; secondly, to quote important passages from Taylor's adaptation; thirdly, to show how Taylor translated those lines that have become familiar quotations from *Don Carlos*; fourthly, to sum up and emphasize the importance of Taylor's attempt to make Schiller's *Don Carlos* actable on the American stage.

First, then, a comparison of the arrangement of scenes in Taylor and in the original of Schiller. In the left-hand column are described the acts and scenes in Taylor's version, in the right-hand column the corresponding scenes in Schiller's original.

<i>Taylor</i>	<i>Schiller</i>
Act I takes place in the royal gardens of Aranjuez.	Act I, Sc. 1-2 takes place in the royal gardens, Sc. 3-9 in "eine einfache ländliche Gegend, von einer Allee durchschnitten, vom Landhause der Königin begrenzt."
Act I has 8 scenes.	Act I has 9 scenes.
Act I, Sc. 1 (68 lines) Alva and Domingo.	Act II, Sc. 10 (first 107 lines)
Act 1, Sc. 2 (63 lines)	Act 1, Sc. 3
The scene ends with the Queen's decision to go to the Infanta since Olivarez says it is not yet time for the child to be brought in. There is no announcement of Posa's arrival (as in the original).	
Act 1, Sc. 3 (86 lines) Domingo and Carlos.	Act 1, Sc. 1
Act I, Sc. 4 (119 lines) Carlos, Posa. At the end of this scene Posa hurries Carlos into concealment.	Act 1, Sc. 2

Act 1, Sc. 5 (60 lines).

The Queen and her ladies return from the pavilion. The story of the two rival families at Mirandola is omitted.

Act 1, Sc. 4

Act 1, Sc. 6 (98 lines)

Queen and Carlos.

Act 1, Sc. 5

Act 1, Sc. 7 (59 lines)

King, Queen, Alva, Lerma, Domingo, Grandees, Ladies.

Act 1, Sc. 6

Act 1, Sc. 8 (44 lines)

Long speeches all cut out.

Carlos, Posa (10 lines)

Enter Lerma (7 lines)

Carlos, Posa (27 lines)

Act 1, Sc. 7, 8, 9

Act 1, Sc. 7 (20 lines)

Act I, Sc. 8 (8 lines)

Act I, Sc. 9 (87 lines)

Total lines in Act 1—597.

Total lines in Act I—1014

Act II takes place in the royal palace at Madrid.

Act II, Sc. 1-3 takes place in the royal palace, Sc. 4-6 in the anteroom of the Queen, Sc. 7-9 in Eboli's cabinet, Sc. 10-13 in the royal palace, Sc. 14-15 in a Carthusian monastery.

Act II, Sc. 1 (145 lines)

King, Carlos, Alva.

Only 20 lines are from Sc. 1 of the original.

Act II, Sc. 1, 2

Act II, Sc. 2 (19 lines)

King, Alva.

Act II, Sc. 3

Act II, Sc. 3

Posa, Carlos (25 lines)

Page enters (28 lines)

Alva enters (52 lines)

Queen enters (3 lines)

Act II, Sc. 15, 4, 5, 6

Act II, Sc. 15

Act II, Sc. 4

Act II, Sc. 5

Act II, Sc. 6

Act II, Sc. 4 (72 lines)

Alva, Domingo.

In this scene Alva and Domingo decide that Eboli—whom the King loves while she loves Carlos—must get the Queen's portfolio. Up to this time Eboli's love had not been mentioned.

Act II, Sc. 10 (last 23 lines)

Taylor also takes lines from a number of other scenes; most of the lines are Taylor's own.

Act II, Sc. 5 (253 lines)	Act II, Sc. 7, 8
Eboli in soliloquy (30 lines) which is based on her words to the page.	Act II, Sc. 7
Carlos enters. The dialogue (223 lines) follows.	Act II, Sc. 8
Act II, Sc. 6 (83 lines)	Act II, Sc. 9, 11, 12, 13
Eboli soliloquises (11 lines)	Act II, Sc. 9 (61 lines)
Domingo enters (36 lines)	Act II, Sc. 11
Alva enters (33 lines)	Act II, Sc. 12
After Eboli's exit (3 lines)	Act II, Sc. 13
Total lines in Act II—680.	Total lines in Act II—1459

Act III, Sc. 1 (148 lines)	Act III, Sc. 1, 2, 3, 4, 5
King alone (7 lines)	Act III, Sc. 1 (11 lines)
King, Lerma (20 lines)	Act III, Sc. 2 (63 lines)
King, Alva (53 lines)	Act III, Sc. 3 (127 lines)
King, Domingo, then Alva (43 lines)	Act III, Sc. 4 (135 lines)
King alone (25 lines)	Act III, Sc. 5 (43 lines)
Act III, Sc. 2 (56 lines)	Act III, Sc. 6, 7
Audience scene (9 lines)	Act III, Sc. 6 (14 lines)
King enters (47 lines)	Act III, Sc. 7 (75 lines)
Act III, Sc. 3	Act III, Sc. 8, 9, 10
Posa, Alva (6 lines)	Act III, Sc. 8 (10 lines)
Posa alone (14 lines)	Act III, Sc. 9 (24 lines)
King, Posa (145 lines). Posa's long speeches about liberty and humanity are cut out or reduced to a minimum. Only so much of the scene is retained as is necessary for the action.	Act III, Sc. 10 (380 lines)
Act III, Sc. 4 (75 lines)	Act IV, Sc. 1, 2, 3
Ladies, Queen, Olivarez (2 lines)	Act IV, Sc. 1 (22 lines)
Enter Posa (1 line)	Act IV, Sc. 2 (3 lines)
Posa, Queen (72 lines)	Act IV, Sc. 3 (126 lines)
Act III, Sc. 5 (34 lines)	Act IV, Sc. 4 (49 lines)
Carlos, Lerma	
Act III, Sc. 6 (51 lines)	Act IV, Sc. 5 (65 lines)
Total lines in Act III—529.	Total lines in Act III—882

(The last three scenes of Taylor's Act III—160 lines—are based on the first five scenes of Act IV in Schiller's original.)

(Total lines in Act III plus the first five scenes—265 lines—of Act IV is 1147.)

Act IV, Sc. 1 (95 lines)	Act IV, Sc. 7, 8, 9, 10, 11
King, Clara Eugenia (6 lines)	Act IV, Sc. 7 (9 lines)
Enter Lerma (4 lines)	Act IV, Sc. 8 (6 lines)
Enter Queen (77 lines)	Act IV, Sc. 9 (140 lines)
King, Alva, Domingo (6 lines)	Act IV, Sc. 10 (8 lines)
Enter Posa (2 lines)	Act IV, Sc. 11 (3 lines)
Act IV, Sc. 2 (61 lines)	Act IV, Sc. 12 (100 lines)
King, Posa	
Act IV, Sc. 3 (52 lines)	Act IV, Sc. 13 (73 lines)
Carlos, Lerma	
Act IV, Sc. 4 (131 lines)	Act IV, Sc. 14, 19, 15, 16
Queen, Alva, Domingo (41 lines)	Act IV, Sc. 14 (65 lines)
Eboli, Queen (46 lines)	Act IV, Sc. 19 (54 lines)
Carlos and Eboli (33 lines)	Act IV, Sc. 15 (40 lines)
Enter Posa (27 lines)	Act IV, Sc. 16 (14 lines)
Total lines in Act IV—339	Total lines in Act IV—1133
(last five scenes of Act III plus Act IV—499 lines)	
Act V, Sc. 1 (274 lines)	Act V, Sc. 1, 2, 3, 4, 5, 6, 7 (458 lines)
Posa, Carlos (39 lines)	Act V, Sc. 1 (72 lines)
Enter Alva (18 lines)	Act V, Sc. 2 (30 lines)
Carlos, Posa (89 lines)	Act V, Sc. 3 (137 lines)
King, Carlos, Grandaes (62 lines)	Act V, Sc. 4 (121 lines)
Enter Officer (19 lines)	Act V, Sc. 5 (25 lines)
Enter Mercado (23 lines)	Act V, Sc. 6 (36 lines)
Enter Lerma (24 lines)	Act V, Sc. 7 (38 lines)
Act V, Sc. 2 (107 lines)	Act V, Sc. 8, 9 (188 lines)
Grand Hall in Palace. Whole Court assembled.	
Feria, Alva (4 lines)	
King, Domingo, Alva, etc. (103 lines)	Act V, Sc. 8 (60 lines)
Scene with the Inquisitor entirely omitted.	(Note how Taylor has cut down this scene.)
Act V, Sc. 3 (73 lines)	Act V, Sc. 9 (128 lines)
Carlos, Queen, later King	Act V, Sc. 11 (89 lines)
Total lines in Act V—454	Total lines in Act V—883
Total lines in Taylor's <i>Don Carlos</i> —2599.	Total lines in Schiller's <i>Don Carlos</i> —5370.

The important thing to be kept in mind is that Taylor has succeeded in condensing Schiller's drama to less than half its original length.

I shall now quote important passages from Taylor's adaptation. The acts and scenes are numbered as in Taylor. First of all I give the opening lines of Taylor's work. We are to remember that the opening scene in Taylor is based on Act II, Scene 10 of Schiller.

ACT I

Scene I

The Royal Gardens at Aranjuez. Umbrella pines in front, on both sides, a fountain rising from rich masses of flowers, orange groves, over which the front of the summer palace is seen, and a range of mountains in the distance. Late afternoon, passing into sunset and moonlight, during the act.

Enter the Duke of Alva and Domingo.

Domingo

You'd speak with me, Lord Duke?

Alva

Yes, Don Domingo!

We understand each other: a priest's eye
May help a soldier's, when there's need to learn
Some secret of the court.

Domingo

My sight is keen.

Alva

Since you, the King's Confessor, know the King,
And on his grace your own advancement hangs,
Your sight is surely keen to note whose minds
Are loyal, whose are plotting ill. The Prince—

(A pause: they exchange glances)

Don Carlos,—you have heard such flying tales
As rumor teaches to the general tongue,
And tested them, of course: how should the Prince,
The people's favorite, be his father's foe?

Domingo

Such question, I confess, has haunted me,
But never was it spoken. Two-edged swords
There are; uncertain friends may well be so:
I fear them. Words that once have passed the lips
Live, and become offences: there is risk,
Duke Alva, rendering certain services
To Kings. Unless the arrow hit its mark
Exactly, on the marksman it rebounds.
Words overheard, eye-witness, written lines,—
These are our weapons!

So much for the opening lines of Taylor's adaptation. It might be of interest to take next those lines of Taylor that correspond to the opening lines of Schiller's play. I quote below the lines at the beginning of Taylor's Act I, Scene 3, which corresponds to Schiller's Act I, Scene 1.

Domingo

Now when the Court's departure is at hand
And, with it, stolen opportunities
Must cease, Don Carlos may betray the thought
He most would hide, or from its opposite,
Made too emphatic, I may shrewdly guess.
He comes already!

(Enter Don Carlos)

These pleasant days in our Aranjuez
Are over now. Your Royal Highness leaves
The place no gayer than you came. Our stay
Has been in vain. Oh, break your silence, Prince,
So strange to us; and to a father's heart
Let yours be open! Naught would he deny,
Naught hold too dear, if he could buy with it
Peace for his only son!

Taylor's second act starts as follows:

ACT II

Scene 1

Carlos

The Kingdom takes precedence. Willingly
The Prince yields to the Minister. He speaks
For Spain: I am the Royal House's son.

(Bows and steps back)

King

The Duke will stay: the Prince has leave to speak.

Carlos (to Alva)

So—Duke—*your* magnanimity must grant
Mine audience of the King. A son, you know,
Must needs have some things for his father's ear,
Not meant for others. Yours remains the *King*:
I do but seek the *father* for an hour.

King

Here stands his friend.

Carlos

When has he given me cause

To think that he is mine?

King

When have you tried

To make him so?—I like not sons that choose
Better than do their fathers.

Eboli's famous letter to Carlos runs as follows:

Carlos (reading the letter)

"The key I send unlocks the further room
"In the pavilion of the Queen. This room
"Gives entrance to a cabinet, wherein
"No listener hears a step. There love may speak
"What only words and gestures spoke ere now.
"There he who doubts will find a willing ear,
"He who was patient will rewarded be."

From Act II, Scene 4, I quote the following lines. Alba and Domingo decide that Eboli must get the Queen's portfolio. Up to this time Eboli's love for Carlos and her relations to the King had not been mentioned. Taylor's lines are largely original. The last 23 lines in Schiller's Act II, Scene 10 are the only ones that Taylor translates or paraphrases in his Act II, Scene 4 (consisting altogether of 72 lines.)

Alva

Tell her all! You have but wrought

On her ambition: touch her tigress-heart
With that best hate which comes of passion spurned!

Domingo

Ay, so I would; but, loving, she believes,
Her hand must steal the only evidence
That strikes her heart: hence, we must make her ours,
But rather pity, were she Philip's own.
She is not ours,—but we must make her so.

One of the shortest, although most powerful, scenes in Schiller's play is Act II, Scene 13. It contains only three lines, but these three lines characterize most effectively the combined power of Eboli, Alba, and Domingo. Schiller's lines are:

Domingo

Herzog, diese Rosen—

Und Ihre Schlachten—

Alva

Und dein Gott—so will ich
Den Blitz erwarten, der uns stürzen soll!

Taylor's translation runs:

Domingo

Duke, these roses fresh

And your great battles—

Alva

Add to them your God

And show me, then, the bolt that blasts our plan!

The striking opening lines of Act III, Scene 1—the lines in which the King expresses his suspicion's about his wife—are given in Taylor:

King

Fantastic was she always,—so, much love

I could not give her—but she did not seem

To feel the lack: 'tis certain, she is false!

(He makes a movement, starts, and looks about him)

Where was I?—None awake, except the King?

The lights burned down?—I have not slept, it seems;

And now 'tis daylight.

(He blows out the candles; the light of dawn shows through the windows.

He pulls a bell-cord.)

Some one yet may watch

In the antechamber.

(Enter Count Lerma, surprised when he sees the King.)

Later in Taylor's scene, Domingo talks frankly to the King. The lines in Taylor correspond to lines 2701-15 in Act III, Scene 4 in Schiller.

Domingo

Even if my office did not so compel

To kind forbearance, yet would I implore

Your Majesty, for sake of your own peace,

To pause, nor further probe a mystery

Which cannot comfort, being solved. One word

From you, the King, and free from any stain

The Queen remains. Your own composure then

Will smite to silence infamous reports

Which now prevail.

Later, the King berates Alba and Domingo thus:

Amazing harmony between you two,

Who come together with your views the same,

And not arranged beforehand! I, of course,

Must all accept, nor mark your eagerness,

Ready to pounce upon your chosen gain!

I must not mark how zealously the Duke

Usurps the place my son should fill,—nor how

This pious man would arm his petty spite
With power my anger lends him!—Get you gone,
And in the audience-chamber wait my will!

In Act III, Scene 3, Taylor gives the famous soliloquy of Posa which Schiller puts in Act III, Scene 9. In the preceding scene Alba has adjured Posa to utilize the opportune moment. Posa proceeds:

Well said, Lord Duke!—The chance that comes but once
Must not be slighted. Verily, wise words
The courtier spake,—at least, in *my* sense wise,
If not in *his*. What brought me to this place?
Some whim of fortune must have picked me out,
Because improbable. What's accident
But Providence? Man must conform himself
To that which visits him: no matter, then,
What aim the King may have in seeing me!
I have mine own in seeing him—to speak
One word of truth, to cast one living seed
Into the tyrant's soul! Why, then might chance
Become a prudent and sagacious fate.
Be it so or not!—in this faith will I act.

The final lines in Taylor's Act III are of interest. It is to be remembered that Taylor's third act includes also the material in the first five scenes of Schiller's fourth act.

Carlos (embracing Posa)

Oh, from your eyes the Roderick of old days
Still looks upon me! To your faithful hands
I will confide my fate, nor ask what plan
To serve me, makes *myself* its instrument:
If you were false, all truth would die for me!

From Act IV, Scene 1, after the King has asked his wife why she had not told him of her meeting with Carlos, the Queen answers indignantly:

Because, my lord,
I am not used to play a culprit's part,
In presence of the Court: when with respect
The truth's demanded, I shall not conceal.
I gave the Prince the interview he sought;
And this I did because I willed it so,
Unwilling that the custom of *your* Court
Should be my judge in matters that to me
Were innocent: I kept it back from you
Because I did not wish a scene of strife
Before your Majesty's menials.

Later on the King says:

If but the substance of a breath increase
The accusations heaped against you,—if
I *am* deceived,—that weakness shall be quelled,
Then woe to you and me!

Taylor winds up Act IV, Scene 2, with these words by the

King

Go now, dear Marquis!—act, that I may rest
And bring back slumber to my sleepless nights.

The last lines of the fourth act (Act IV, Scene 4) make up the speech by

Carlos

My sword!—there is no honor left in swords,
When hearts are black, and tongues that prate of truth
Lie, worse than devils in the pit of Hell!
My sword!—You meant that I should draw it once
For right and justice and for liberty;
 (he takes off his sword, and gesticulates with it)
But they must rust, in this base scabbard sheathed
Here, with the idle weapon, at your feet
I fling you back your monstrous treachery,—
I give you back devotion, honor, love,
Which I believed in,—all my cheated Past
And all my ruined Future, lost in you!
 (He dashes down his sword at Posa's feet, and walks out, an officer on each
 side, the guards following.)

In Act V, Scene 1, Carlos is more bitter than in Schiller's original.
The lines will bring out this point.

Posa

I had supposed that you might need your friend,

Carlos

Did you? You may be right: I need a friend,
And have none. You, Sir Marquis, might have spared
Your dupe such fearful sarcasm.

Posa

Carlos! Why

These cruel words?

Carlos

Ay, are they so?—I thought

That *deeds* are crueller. O, I know all
Your message, Posa: you have come to say
That I am weak, and you, the minister
His Majesty confides in, own the chance
To give to Spain that golden age we dreamed.

Only, to gain his trust, you must betray
My secret!—that is little for great minds,
Who smile at pangs of individual hearts,
In conquering something for humanity.
Yes, you are verily right: I cannot climb
This pitch of greatness.

Later in the same scene, after Posa has been assassinated by order of the King, Carlos reproaches the King.

Carlos

Nature?—there's no such thing: the world's one law
Is murder, now! Look here, on this dead face,
And learn, that crimes like this throw doubt on God!
You hear me, Sire?—You know what you have done?
No, never!—You, with all your pomp and fame,
And all your age of conquest and of power,
Are dust beside this noble life you crushed!—
O crowned ignorance!—you could not guess
What this man was for me?—he was my friend:
Nor why he died?—he died in serving me!

King

Ha!—as I feared.

Carlos

Thou bloody sacrifice,

Forgive me, that to dumb ears I betray
Thy greatness now!—You never knew this man:
You thought to govern him, and were, yourself,
The easy tool of his unselfish plan.
His cautious friendship ordered my arrest:
Then, for the sake of saving me, he wrote
The Prince of Orange—O, my God!—it was
The first lie of his life: it brought him death,
But he was happy, dying thus for me.

(The King stands rigidly, his eyes fixed on the ground. Grandees watch him anxiously.)

And you imagined *him* your instrument?
You guessed not that he lied?—O, this it is
To be a King!—he was no man for you.
How should your iron fingers touch a chord
So finely-strung?—You tried, and murdered!

In Act V, Scene 2, Taylor uses the material of Scenes 8 and 9 of Schiller's fifth act. The conversation between the King's courtiers while the King seems in a trance is worth quoting.

King

Bring back the dead to life!—I need him yet.

Domingo (to Alva)

Speak to him.

King

'Twas not well he died before

He knew me better: I must have him back.

Alva (cautiously approaching)

Sire—

King

Who speaks?—Do you know who I am?

Down on your knees before me—I am King!

I'll have subjection! Do you dare deny

Respect, because one man despised me?

Alva

No,

My King, we do not think of him, since now

Another enemy, more dangerous far,

Waits here, at hand

Feria

Prince Carlos—

*King*Yes, *he* had

A friend, who died for him: I have none such.

To him, the King was nothing,—from a throne

No monarch ever looked so proudly down,

As he on me: it was not well he died,

Denying all respect. Were he alive

I'd give half India but to make him own

He was mistaken.

Alva

We have lived in vain:

Grandeers, we count for nothing.

Domingo

'Tis a spell

Cast on the King—

King (seating himself)

I could not help but love

The only man that never feared my face.

What gave him such a power? Not for a boy

Could he thus die!—He spoke of "liberty,"

That in a finer brain like madness works,

And makes mankind seem greater than a throne.

This was his madness,—now I catch the truth!

Not for his friend's, not for Prince Carlos' sake

Did he deceive me: he but sacrificed

The old man to the younger whom he taught.
He looked on Philip as the setting sun,
And kept his work for the auspicious day
When Carlos shall arise. By Heaven!—'Tis clear
They waited for my death.

The tenth scene of Act V in Schiller (the remarkable interview between the King and the Grand Inquisitor) is entirely omitted by Taylor in his adaptation.

The last scene in Taylor's version (Act V, Scene 3) corresponds to the last scene in Schiller (Act V, Scene 11). Taylor's scene begins as in Schiller. A great difference is this: where, in the original, Carlos is resigned to go to Flanders, in Taylor the Queen, at the end of his speech, turns away and weeps. Then Carlos continues:

Carlos

I came to bid farewell,—yes, came with will
To say the word with calmness; but—'tis—hard—
O, speak to me again!

Queen (weeping)

Let not my tears
Unbend you, Carlos: can I help them now?

Carlos (madly)

I thought they'd fall on ashes; but the drops
Are fire that kindles every ember left
From hopeless yearning. All my love
Leaps from its ambush in a last assault,—
The onset of despair.

Queen

Hold, Carlos, hold!

Carlos

Say that you love me!

Queen (with sudden effort, proudly)

Yes, I love you!—now,

Respect me! (A pause)

Since I say it, we must part.

The King and his retinue enter. When Carlos is about to leave, the King steps up, as in the original, and says:

King

My work is done: now, officer do yours!

Of great interest is the fact that these words, which in Schiller are the closing words of the drama, are addressed in Taylor's

version not to the Cardinal (as in Schiller), but to an officer. In other words, in Taylor the unfortunate Carlos is not turned over to the Inquisition. Also of interest is Taylor's method of closing his adaptation. He winds up with a speech by Carlos.

Carlos

(suddenly shakes himself free from the grasp of the officers, and stands proudly erect, pointing at the King.)
 I meant to live: I meant to help and bless
 My suffering people,—but the end has come.
 You are no more my father and my king:
 Your face says death—you are my murderer!
 Go, branded by a blacker crime than Cain's,
 Till Death shall scourge you into history!
 (The curtain falls.)

Bayard Taylor, in other words, is determined that his audience shall ever keep in mind the irreconcilable hatred of the son for the father.

Now that we have some idea of the structure of Taylor's adaptation, we might approach the work from a different angle—that is, we might see how Taylor handles the passages that have become famous quotations. Georg Büchmann in his *Geflügelte Worte* (23rd edition) cites thirty-five famous quotations from *Don Carlos*. Inasmuch as Taylor's version is less than half the length of Schiller's, we find in the former only twenty-four out of the thirty-five famous quotations.

Below, I give first the lines from Schiller, and underneath them the lines from Taylor. In some instances, for the sake of clearness, I give a few lines preceding and following the famous quotation in question.

1. Die schönen Tage in Aranjuez
 Sind nun zu Ende.

 These pleasant days in our Aranjuez
 Are over now.
2. Brechen Sie
 Dies rätselhafte Schweigen.

 Oh, break your silence, Prince,
 So strange to us.
3. O wer weiss,
 Was in der Zeiten Hintergrunde schlummert?

Who knows what slumbers in the dark of time?

4. Wo alles liebt, kann Carl allein nicht hassen.
(Not in Taylor).

5. Wer kommt?—Was seh' ich! O ihr guten Geister!
Mein Roderich!

Who comes? It cannot be! By all good spirits,
Roderick!

6. Du sprichst von Zeiten die vergangen sind.

You speak of what is past. I too have dreamed
I was that Carlos, in whose cheeks the blood
Burned at the name of Freedom: he is dead.
You see no more the Carlos whom you left
In Alcala, who in his madness hoped
He might create a golden age in Spain!

7. O, der Einfall
War kindisch, aber göttlich schön.
O, 'twas a childish fancy—but divine!

8. Sprich mir von allen Schrecken des Gewissens;
Von meinem Vater sprich mir nicht.

Remind me not! Show any terror born
Of conscience, threaten me,—but mention not
My father's name!

9. Grosse Seelen dulden still.
(Not in Taylor).

10. Ein Augenblick, gelebt im Paradiese,
Wird nicht zu teuer mit dem Tod gebüsst.

A single moment, lived in Paradise,
Is not too dearly paid for by a death.

11. Deswegen
Vergönn' ich Ihnen zehen Jahre Zeit,
Fern von Madrid darüber nachdenken.

For such a fault
I grant you ten years' time to ponder it,
But distant from Madrid.

12. Die Sonne geht in meinem Staat nicht unter.

The richest man
In the baptized world am I: the sun
Sets never in mine empire,—but all that
My father had, and after me my son
Shall have it: what I have that's only mine
Is you! Here I am mortal.

13. Hier ist die Stelle, wo ich sterblich bin.
(Translated in the last line of the passage quoted above.)

14. Wenn ich einmal zu fürchten anfangen,
Hab' ich zu fürchten aufgehört.

When I *begin* to fear
I shall have ceased to fear.

15. Der Knabe
Don Carl fängt an mir fürchterlich zu werden.

Ha! the boy
Claims threatening freedom: since from Alcala
He came, my presence he doth seem to shun.
(Taylor here misses the point made by Schiller.)

16. In des Worts verwegenster Bedeutung.
(Not in Taylor)

17. Arm in Arm mit dir,
So fordr' ich mein Jahrhundert in die Schranken.

Now to my king!
I shrink from nothing: hand in hand with you,
I'll tread the lists,—ay, though it were to meet
All this grand age of ours arrayed against me!

18. In seines Nichts durchbohrendem Gefühle.

Can your pride,
Duke Alva, bear to listen longer here?
Why, as I live, an intermeddler's part
Betwixt the sire and son,—unblushingly
Content to stand and hear,—I would not play,
So help me God, to win a diadem!
(Note that Taylor omits the characteristic phrase in Schiller.)

19. Wer ist das?
Durch welchen Missverstand hat dieser Fremdling
Zu Menschen sich geirrt?

Why, what man is this?

Through what misunderstanding are you man,
When Nature meant it not?—Say, who are they
That from the King's grace fain would banish me?
What gives this monk in barter for your son?
What offers Alva for your childless days?

20. Drei und zwanzig Jahre
Und nichts für die Unsterblichkeit getan!

Then give me something to destroy! my life
Demands a purpose.—Three and twenty years,
And nothing done for immortality!—
My kingly call is like a creditor
That haunts my steps, and all lost hours of youth
Are debts of honor I must still repay.
The voice of history summons me, the fame
Of our ancestral house, and all renown
That follows deeds!

21. Mein Gehirn
Treibt öfters wunderbare Blasen auf.

'Twas poetry,—naught more! My brain sometimes
Sends out such bubbles, that as swiftly burst
As they are blown.

22. Die Liebe ist der Liebe Preis.

Man's lordly mind
But counts the bliss of love with other wares
That may be bought and sold. 'Tis the one thing
Upon this earth that finds no purchaser
But its own self. Love is the price of Love!
It is the precious diamond I must *give*,
Or, if I cannot give, must bury,—like
That merchant, spurning the Rialto's gold
And putting kings to shame who flung his pearl
Back to the ocean, far too proud to sell it
Below its value.

23. Beim wunderbaren Gott!—das Weib ist schön!

Carlos

By heaven! she's beautiful.
Eboli

I do not parcel out my bliss. To him
Whom I select, him only, I shall give
All, in return for all,—once and forever!

My love shall make *one* happy: but that one
 Shall be a god. The harmony of souls,
 Kisses, and raptures of the trysting hour,
 And Beauty's high and heavenly magic, are
 The blended colors of a single ray,
 The petals of one flower! Shall I, insane,
 Pluck one leaf from the blossom, and deform
 The lofty Majesty of womanhood,
 God's purest master-piece, to charm the hours
 Of some coarse libertine?

24. Denn Unrecht leiden schmeichelt grossen Seelen.
 (Not in Taylor)

25. Stolz will ich den Spanier.
 (Not in Taylor)

26. Ich mag es gerne leiden,
 Wenn auch der Becher überschäumt.
 (Not in Taylor)

27. Wenn solche Köpfe feiern,
 Wie viel Verlust für meinen Staat.
 (Not in Taylor)

28. Ich kann nicht Fürstendiener sein.
 I cannot serve a royal master.

29. Die Ruhe eines Kirchhofs!

Posa

Peace you will grant the Flemings, I have heard,—
 The graveyard's peace! And do you hope to end
 What thus you have begun? Will you, alone,
 Out of all Europe, seek to stay the wheels
 Of Destiny, that roll howe'er the spokes
 Are grasped by mortal arm? You cannot, Sire!
 Thousands are flying, poor, yet glad of heart,
 From those rich lands: your noblest citizens
 Are those Religion banishes. The Queen
 Elizabeth takes them with open arms,
 And England's art and industry arise
 At the expense of ours. Granada's fields
 Lie desolate, since Christians made by force
 Depart, and Europe with rejoicing sees
 Her enemy bleed from self-inflicted stabs!

30. Geben Sie Gedankenfreiheit.
 (Not in Taylor)

chosen. Mansfield's method of cutting down the length of the original was not, however, entirely satisfactory. Taylor's version, worked out according to the suggestions of the eminent actor Lawrence Barrett, is actable. It is to be hoped that this adaptation—probably the last literary task undertaken by Bayard Taylor—may at some time be performed on the American stage.

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